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## AMERICAN ART NEWS.

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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale  
of art works of all kinds, pictures, sculptures, fur-  
niture, bibelots, etc., will be given at the office of  
the American Art News, and also counsel as to the  
value of art works and the obtaining of the best  
"expert" opinion on the same. For these services  
a nominal fee will be charged. Persons having art  
works and desirous of disposing or obtaining an idea  
of their value, will find our service on these lines  
a saving of time, and, in many instances, of un-  
necessary expense. It guarantees that any opinion  
given will be so given without regard to personal or  
commercial motives.

## THE ACADEMY PRIZES.

We have been in receipt of several  
letters relating to the awarding of four  
prizes, in the present Academy Exhibi-  
tion, to four members of the jury and  
hanging committee.

We regret that we are however  
obliged to defer publishing this corres-  
pondence, in the columns of the  
AMERICAN ART NEWS, until the return  
of the Editor, at a later date, as some  
of the correspondence received requires  
an editorial reply.

## AMERICAN ART BOOMING.

The total of sales thus far at the  
present Academy Exhibition and the  
reports from dealers selling Americans  
and the studios, of a good market for  
the best American pictures, is indeed  
encouraging news, as it comes towards  
the close of a dull art season. Good  
prices for American paintings have  
been obtained and prevail at auction  
sales. Can it be that our native art is  
coming to its own with the waning  
demand for seemingly any but the best  
and famous paintings by early foreign  
masters at enormous prices?

A cable from M. Jacques Seligmann  
states that the marble bas-relief, which  
brought \$7,700 at the recent Lydig  
sale, was sold to Mrs. Lydig as a Mino  
Del Reame and not as a Mino Da Fie-  
sole as cataloged.

## METROPOLITAN MUSEUM.

A triptych by Ardriaen Isenbrandt  
was recently purchased by the Metro-  
politan Museum from Mr. Jacques Se-  
ligmann. The work, which in its deli-  
cacy is miniaturelike, has been hung in  
Gallery 34. The center panel depicts  
"The Holy Family," with "The Adora-  
tion of Kings" on the left wing and  
"The Flight into Egypt" on the right.  
On the reverse side of the wings are  
"The Annunciation" and the "Visita-  
tion." It came from the collection of  
Dr. Frederick Lippman of Berlin, in  
the recent accession room on the main  
floor is an allegorical sketch for a ceil-  
ing by Tiepolo, and "An Autumn  
Landscape" by Jarvis McEntee and  
"Camp Meeting," by Worthington  
Whittredge, purchased at the Borden  
sale. An interesting collection of  
Egyptian furniture dating from about  
3000 B. C., and a collection of silver  
purchased by the Museum from the  
Palmer and Truax collections are also  
placed in this room.

Appraisers and experts on modern  
pictures, both foreign and American,  
when called upon to estimate values of  
said pictures are now obliged to elimi-  
nate from their calculations in study-  
ing auction records, the prices paid for  
the works of certain painters by former  
Senator Wm. A. Clark, at any auc-  
tion which he attends. It was Senator  
Clarke who paid the record price of  
\$42,000 for a Fortuny some years ago,  
\$25,000 for a Cazin at the Plaza last  
winter, and \$24,000 for an Inness and  
\$13,900 for a Blakelock at the Evans'  
sale recently.

## RESTORING OLD PICTURES.

In discussing the subject of restoring  
old pictures Herr Hermann Ritschl,  
Chief Picture Restorer of the Austrian  
Imperial Picture Galleries, has pointed  
out that there are three divisions in the  
work of picture restoring—the mechan-  
ical, technical and artistic portions.

The first portion includes the application  
of new canvas foundations and other me-  
chanical processes. Under the second  
head come the mixing, preparation and ap-  
plication of the numerous solutions and  
cleaning agents; the nature and composi-  
tion of the colors; as well as the prepara-  
tion of varnishes and saturating agents.  
The artistic division of the work includes  
the knowledge of old painting techniques  
and the use of the different materials for  
the expert restoration of the portions  
affected by the ravages of time, by unskilful  
cleaning, or by other causes.

The first two divisions require particu-  
lar care and skill, being attended with con-  
siderable risk to the paintings under treat-  
ment; while being, however, indispensable.  
Different treatment is required by the  
various periods of art. Thus the thirteenth  
and fourteenth century frescoes in the  
churches of Southern Tyrol, can be most  
effectively restored by retouching the parts  
in a relatively good state of preservation.  
The requirements of other periods are also  
dealt with by Herr. Ritschl, whose con-  
nection with the subject is a personal one;  
his father, who had passed fourteen years  
in Venice, having been engaged since 1860  
in restoring works by the old Venetian  
masters.

After having been treated for that pur-  
pose, a painting ought not to display the  
appearance of a restored work, but rather  
that of a relatively well preserved original.  
What is required is not merely the cover-  
ing up of cracks and stains, but the con-  
scientious renewal of actually defective  
portions.

Care, skill and experience are all needed  
in the restoration of old paintings, as well  
as in the preparatory work. It should be,  
however, left to the discretion of the pic-  
ture restorer, to decide upon the methods  
to be employed in respect to new canvas  
foundations, cleaning and the removal  
of outer coatings of color, which has be-  
come as hard as stones.

The professional reputation of the re-  
storer has to bear the consequences of  
failure; his responsibility being like that  
of a surgeon, to whom a human life is en-  
trusted, and who will certainly not allow  
himself to be influenced by non-professional  
advice.

## BRINTON ON "NEW MOVEMENT."

Mr. Christian Brinton in the April  
"International Studio," writing a pos-  
tule on the recent Armory Exhibition,  
promulgates the thesis that it illustrated  
"Evolution—Not Revolution in Art."  
He recalls certain previous epoch-mak-  
ing art exhibitions in this country, no-  
tably that of Barbizon pictures shown  
in Boston circa 1875, that of the Dur-  
and-Ruel exhibit at the American Art  
Galleries in 1886 of the pioneer French  
"Impressionists," and abroad the Graf-  
ton Gallery, London, Post-Impression-  
ists' display in 1910.

The modern movement he finds in  
no way "new" but founded upon "one  
of the oldest existent esthetic prin-  
ciples"—"the principle of simplifica-  
tion"—the picturing of "things synthet-  
ically" in the manner of the cave man.  
He says, "Call it optical music, emo-  
tional mathematics, or by whatever  
term you choose, the productions of  
[Picasso, Picabia, Bracque, Duchamp  
and their colleagues cannot be dis-  
missed as mere ingenious or impertinent  
pleasantry. Something of that  
rare and passionate self-absorption  
which has characterized the great  
seers of the past finds its reflection in  
certain of these men. They lead us,  
seriously and reconditely, into a realm  
where subjectivity reigns supreme, and  
no one can hold that they have not  
done something toward establishing a  
purely abstract language of form and  
color." Mr. Brinton further remarks,  
"The fact that one finds in Picabia, for  
example, a mingling of logic and lyri-  
cism which derives direct from the Im-  
pressionists, and blends into a delicate  
exaltation of a new 'Orphism,' should  
inspire our young men not to paint  
polymorphically, but look to their own  
traditions and sensibilities and see what  
they are capable of bringing forth!" Let  
us hope our young men will not paint  
"polymorphically." It would make too  
much talk.

Another article in the April "Studio"  
is by C. Matlack Price, "A Study in  
Civic Planning and Municipal Archi-  
tecture," which rehearses lucidly what  
Arnold W. Brunner is doing in the civic  
center in Cleveland.

A translated article from the pen of  
Agnes Branting is on "Modern Tap-  
estry Work in Sweden," where "we  
are informed the weaving is with a ver-  
tical warp, through which the 'pin,'  
with the weft, is thrown in such a way  
as to weave the pattern in freehand  
technique, each color being built up  
'strata fashion,' i. e., resting on another  
color. The technique permits of the  
execution of free lines, and the intro-  
duction of different kinds of thread-  
material, such as wool, linen, cotton,  
silk, gold and silver."

A review of the recent "Exhibition  
of the Society of Wood-Engraving,  
Paris," is well illustrated with black  
and white and color plates, the last, a  
feature that gives the "Studio" its dis-  
tinction.

In the Book Review Department,  
John La Farge's "One Hundred Mas-  
terpieces of Painting," and H. H. Pow-  
ers' "Mornings with Masters of Art,"  
are reviewed. The English critic seems  
to understand Mr. Powers' book more  
clearly than Mr. La Farge's, and small  
wonder as La Farge's literary style of  
later days, was so involved as to be  
almost unintelligible.

The fake works of the Association  
of Misapplied Art, which have been on  
view at the Lighthouse for the Blind  
in East 59 St., will be sold at auction on  
April 22. President John Finley,  
Charles Dana Gibson and J. Hedges  
will be the auctioneers. The profits of  
the sales will be devoted to the blind,  
whom the lighthouse aids.

## OBITUARY.

## John Pierpont Morgan.

The funeral services of the late John  
Pierpont Morgan, which were held on  
Monday morning last, at St. George's  
Church, were largely attended by mem-  
bers of the family and others promi-  
nent in art, finance, business, etc. After  
the services here the funeral party was  
conveyed by special train to Mr. Mor-  
gan's birthplace, Hartford, Conn., where  
the interment took place.

## Charles E. Cookman.

Charles E. Cookman, well known  
and much revered by a large number  
of New York artists, for many years,  
died at his studio, 146 West 55 St.,  
on Apr. 6. He was born in Columbus,  
Ohio, in 1856. Early in life he demon-  
strated artistic tendencies and while  
still a young man, became a teacher in  
the Columbus School of Art. In 1879  
he came to New York and taught in  
the Osgood School, which position he  
filled for several years, when he re-  
signed in order to devote all of his  
time to the advancement of his own  
talents. He was an exhibitor at the  
National Academy of Design, The  
Watercolor Club, and many other im-  
portant Art Associations throughout  
the country. His work was usually  
decorative and he had a good color  
sense. He is mourned by a large num-  
ber of friends, both artists and laymen,  
who appreciated his rare intelligence,  
keen sense of humor and generosity and  
loyalty to those he cared for.

## Leon Fagel.

The death is announced at the age  
of 62 of the sculptor, Leon Fagel. He  
was a pupil of Cavalier and Carpeaux,  
and had obtained in 1875 the second  
Grand Prize of Rome. After many other  
distinctions he was appointed Chevalier  
of the Legion of Honor in 1893, and  
Officer in 1903.

## Fernand De Condamy.

Advices from Nice report the death  
of the painter, Fernand de Condamy.  
He was a specialist appreciated for his  
hunting scenes, as well as for his studies  
of horses and dogs.

## Dr. Carl Giehlow.

During a visit to Paris for the pur-  
pose of study, Dr. Carl Giehlow of Vi-  
enna lately died after a short illness,  
aged 50. His special attention was  
given to the works of Dürer, all the  
known specimens of which were classi-  
fied and described by him. During the  
last fifteen years he had resided at Vi-  
enna, where he was much esteemed in  
artistic circles.

## Eduard Sack.

After a long illness, Eduard Sack,  
the genre and landscape painter, of  
Hamburg, lately died there, aged 56.  
In his capacity of Director of the Ham-  
burg Art Association he had done  
much for the advancement of the cause  
of art in that city. He was noted as a  
connoisseur and expert with regard to  
Tiepolo paintings, upon which he had  
published a volume dealing with the  
works of both the artists of that name.

## Friedrich Offermann.

The death is announced of Friedrich  
Offermann, the noted German Sculp-  
tor, at Dresden, in his 54th year. He  
had studied under Hänel at the Dres-  
den Academy. Among his most cele-  
brated works was a life size statue of  
Cleopatra, and a half length figure of  
Macbeth. He had been president of  
the Dresden Artists' Association, and  
was a warm defender of the rights of  
the profession.

## Alexis Ehrl.

Professor Alexis Ehrl, sculptor, of  
Nuremberg, recently died in that city.  
His reputation was largely as a por-  
trait artist.